

THE FIRST CONCERT OF THE NEW SERIES
Wednesday, July 16, 1980, 8:00 p.m.

JAZZ AT THE BOWL

Chick Corea, His Musical Family and Friends
With Special Guest Artist Al Di Meola



Gayle Moran, vocals
Bunny Brunel, bass
Tom Brechtlein, drums
Al Vizzutti, trumpet
Steve Kujala, reeds
Don Alias, percussion
Laudir D'Oliveira, percussion
Carol Shive, violin
Charles Veal, violin
David Campbell, viola
Dennis Karmazyn, cello

Baldwin is the official piano of Jazz at the Bowl.
KK-GO, 105 FM, the official jazz station for Jazz at the Bowl.

HOLLYWOOD BOWL

Ernest Fleischmann,
General Director

CHICK COREA is a musician for all seasons, a man of vision, an artist whose work has made a lasting impression in contemporary music.

Corea maintains impeccable credentials within the jazz community. His astonishing keyboard prowess is grounded firmly in a jazz tradition that stretches back to his childhood. Born in Chelsea, Massachusetts in 1941, he began the study of classical piano at age four. His father, Armando, is an Italo-American jazz trumpeter and bassist who wrote and arranged all the material for his band during the '30's and '40's. Through his father's collection of 78s, Corea became acquainted with the inspired music of Horace Silver, Charlie Parker, Dizzy Gillespie, Bud Powell, Lester Young and Bill Evans. As a fledgling keyboardist, he began playing dinner and dance music at country clubs around Boston and Cape Cod with his dad.

While in high school, he was introduced to Latin music, a genre that was to play an important role in Corea's music.

After graduating from high school in 1959, Corea attended Columbia University and the Juilliard School of Music for brief periods before taking a series of gigs in the orchestras of such famed performers as Billy May, Warren Covington, Mongo Santamaria, Willie Bobo, Herbie Mann, Blue Mitchell and Stan Getz. During this period he recorded his first solo LP, *Tones for Joan's Bones*, later retitled *Inner Space*.

In 1967, he had the opportunity of a lifetime—an appearance with the great Miles Davis. The pairing was so successful that Corea went on to record three albums with the trumpeter: *Files de Kilimanjaro*, *In a Silent Way* and *Bitches' Brew*. It was at this time that Corea was issued the legendary command from Davis to switch from acoustic piano to electric piano.

Three years later, Corea left Davis to realize his initial ambition after leaving Juilliard, that of starting his own experimental group. That group, *Circle*, featured Davis' bassist Dave Holland, drummer Barry Altschul and reeds player Anthony Braxton. The band recorded a single LP before Corea branched off again, this time to cut a series of acclaimed solo albums and a duet with Gary Burton.

Corea went on to form the first edition of *Return to Forever*, a band whose groundbreaking expertise is unquestioned. The group sported Corea, now stepping out as an individual talent, with 19-year-old bassist Stanley Clarke, sax man Joe Farrell and the Brazilian husband and wife team of vocalist Flora Purim and her husband, percussionist Airto Moreira. In that configuration, *Return to Forever* released its self-titled debut album, followed by a second album, *Light as a Feather*.

Hymn Of The Seventh Galaxy, *Return to Forever's* third album, featured a radically changed line-up. The high energy, amplified assembly included Corea and Stanley Clarke, drummer Lenny White and guitarist Bill Connors. This was the beginning of a popular period of jazz/rock that established *Return to Forever* as a top instrumental draw in both musical arenas. Connors was replaced by guitarist Al Di Meola for the next three efforts, *Where Have I Known You Before*, *No Mystery* and *Romantic Warrior*.

1976, however, marked a return for Corea to the more lyrical and compositional format of his earlier works. His subsequent album, *The Leprechaun*, won a Grammy for Best Instrumental Arrangement and Best Jazz Performance, Group. Corea continued to mine this area of subtle rhythm, textures and melodies on his astonishing double LP release *My Spanish Heart*. It featured what Corea called "Flamenco piano" as well as instrumental support from violinist Jean-Luc Ponty, vocalist Gayle Moran, drummer Steve Gadd and, of course, Stanley Clarke's steady bass playing.

In 1977, a new edition of *Return to Forever* brought back reed player Joe Farrell, the singing of Gayle Moran, drummer Gerry Brown and Stanley. *Musicismagic* was the album's title and it was nominated for a Grammy.

Corea's subsequent blaze of activity included a Bartók-influenced release titled *The Mad Hatter*. There followed two tremendously successful world tours; the first, an all-acoustic affair with pianist Herbie Hancock, chronicled in a double live album release, the second with a 13-piece band, featuring the voice of Gayle Moran. This was followed by still another Corea-Hancock live duet, and, in August of '79, the highly-acclaimed *Duet* with Gary Burton, which received this year's Grammy award as Best Jazz Instrumental Performance by a Group or Duo.

Returning to the States, Corea took part in the now famous White House Jazz Festival prior to recording and releasing yet another masterful effort, *Secret Agent*.

Tap Step is Corea's latest album, an updated return to the fiery *Return to Forever* sound. *Tap Step* marks the beginning of yet another period of intense activity for Corea, which will include a 60 date North American tour, selected appearances as well as a full recording schedule.

AL DI MEOLA has astounded the jazz world with a meteoric career that began when he was still in his teens.

Di Meola grew up in New Jersey playing drums first and then guitar. The resultant influence on his music of his drumming background is a percussive feeling he refers to as "rudimentary. I use a lot of rhythms I don't hear other guitarists use."

His early training was with jazz guitarist Robert Aslanian, who emphasized reading, picking technique, and technical proficiency rather than riffing. Al learned to play rock 'n roll as well as jazz and pop, and invested time listening to Larry Coryell, Doc Watson, Kenny Burrell, George Benson and The Ventures.

In 1971, Di Meola enrolled at the Berklee School of Music in Boston, majoring in instrumental performance. By the second semester he was playing with the Barry Miles Quartet. It was Di Meola's playing with that group that impressed Chick Corea, who invited the guitarist to join him at a rehearsal in New York. After a weekend of rehearsing, Di Meola debuted with *Return to Forever* in Carnegie Hall. He was 19 and received a standing ovation for an auspicious beginning in the big time.

Over the next two years he, Corea, Stanley Clarke, and Lenny White set high standards for the new jazz-rock fusion, touring consistently and recording three landmark albums, *Where Have I Known You Before*, *No Mystery*, and *Romantic Warrior*. The latter two albums each contain a composition by Di Meola, indicating his evolving artistry.

When Corea dismantled *Return to Forever* in 1976, Di Meola was already at work on his first solo album, *Land of the Midnight Sun*, which he produced himself. The success of that LP led to *Elegant Gypsy* and *Casino*, both of which were consecutively named "Best Album of the Year" by *Guitar Player* magazine. These Reader Poll awards also named him "Best Jazz Guitarist of the Year" for 1977, 1978 and 1979—despite the fact that he did not even issue an album during 1979!

After the release of *Casino*, Di Meola toured America for six months, then Europe, to standing room only performances on his first international tour. Returning home from Europe, he began composing material for his fourth album, *Splendido Hotel*. This recording, which continues the Mediterranean tone of his previous albums, was produced and arranged by Di Meola. With his band, comprised of Philippe Saisse on keyboards and marimba, bass guitarist Tim Landers, drummer Robbie Gonzalez, and percussionist Eddie Conlon, there are also guest performances by Chick Corea, Les Paul, Jan Hammer, Mingo Lewis,

Anthony Jackson, Steve Gadd, and Peter Cannarozzi among others. Eight of the eleven tunes were written by Di Meola, including his vocal, *I Can Tell*, mixed by Phil Ramone. The guitar concerto, *Isfahan*, with the Columbus Boychoir and strings, was composed by Chick Corea who also plays acoustic piano on the piece, as well as on *Silent Story in Her Eyes* and *Two to Tango*, an acoustic duet written by Di Meola.

Al Di Meola's music, a progressive assimilation of Latin, jazz, rock and classical strokes, springs from an inventive technique that incorporates alternate up-down flat picking rhythms, the use of four fingers on his left hand for chording, and muting with his right hand palm, fingertip and fingernail.

GAYLE MORAN (vocals) was born in Jackson, Michigan, and started playing the piano by ear at the age of three. She began traveling with music groups when she was 14, and eventually toured with the Norman Luboff Choir for a year. She also was a member of the cast of the musical *Jesus Christ Superstar* for a year-and-a-half. In 1974 Miss Moran became a member of John McLaughlin's *Mahavishnu Orchestra*. Two years later, Chick Corea invited her to join his new *Return to Forever* band as the vocalist and a second keyboard player. This past year she recorded her debut solo album, *I Loved You Then, I Love You Now*.

BUNNY BRUNEL (bass) was born in Nice, France. After initial study with top players in the South of France, Brunel went out on his own, performing with some of the top musicians in Europe, where he is one of the most in-demand players on his instrument. As a session player he has performed on many albums for major European and U.S. artists. He has recorded, performed and toured with Steve Grossman, Zbigniew Seifert, Daniel Humair, Jochim Khun, Tania Maria, Tony Williams, Victor Feldman, Al Jarreau, Gary Burton, Aíto Moreira, Al Di Meola, Joe Farrell and Stanley Clarke. It was with Tania Maria that Chick Corea discovered Brunel and asked him to come to the U.S. to record, perform and tour with him. Brunel has recently released his own album entitled *Touch*.

TOM BRECHTLEIN (drums) began playing drums with Chick Corea in 1978 on his band's world tour. Since then he has worked on Corea's *Secret Agent* album, Gayle Moran's *I Loved You Then, I Love You Now* album and most recently Corea's *Tap Step* album. Brechtlein has also performed and recorded with Doc Severinson. A native of East Meadow, New York, Brechtlein currently resides in New York City.

AL VIZZUTTI (trumpet) was born in Missoula, Montana, and started his musical training at the age of nine. Vizzutti has performed as a soloist with and member of the Rochester Philharmonic, the Rochester Chamber Orchestra and the Eastman Brass Quintet. He has performed with Chuck Mangione in concert and television appearances and also played lead and solo trumpet with the Woody Herman Orchestra and with this group has recorded four albums and toured the U.S., Canada and Europe. He also was lead trumpet with the 13-piece band that Chick Corea took on his 1978 world tour. Vizzutti is a member of Corea's most current band that recorded *Tap Step*.

STEVE KUJALA (reeds) was born in Chicago, Illinois, in 1955. He attended the Eastman School of Music in Rochester, New York, and played with the jazz ensemble there. He was the reed player with the group *Auricle*, with which he recorded two albums, and also performed at the Montreaux Jazz Festival in 1978. Last summer he performed with the Chicago Symphony Orchestra. Kujala is currently active in television and studios in Los Angeles.

DON ALIAS (percussion) was born in 1939 in New York City. He started playing percussion with the Eartha Kitt Dance Troupe and accompanied Miss Kitt at the Newport Jazz Festival in 1957. He later moved to Boston to pursue the study of medicine, but while there started playing with Chick Corea, Alan Dawson, Tony Williams and others. He returned to New York in 1967 and for three years worked with Nina Simone. During this time he recorded *Bitches' Brew* and *On the Corner* with Miles Davis. He joined Miles' band for a year and, while touring Europe, played with many European jazz musicians. He has since been a member of Mongo Santamaria's band and later played with Tony Williams, Elvin Jones, Lou Rawls, Stan Getz, Joni Mitchell, Charlie Mingus and *Blood, Sweat and Tears*. He is presently the percussionist and drummer for his own band, the *Stone Alliance*.

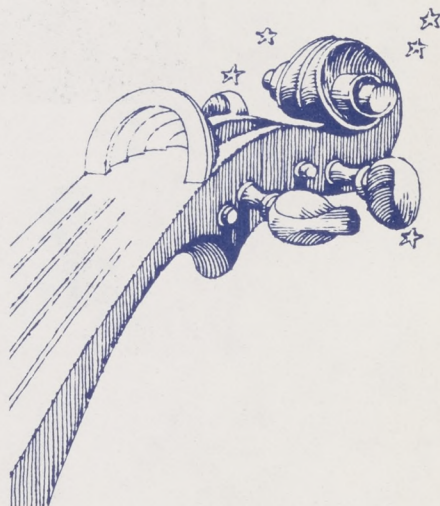
LAUDIR D'OLIVEIRA (percussion) was born in Rio de Janeiro in 1940 and came to the United States in 1948 as a dancer with *Braziliana*. His career as a dancer was interrupted when he met Sergio Mendez, who was appearing at the Greek Theatre around the same time as *Braziliana*. More recently, d'Oliveira has been playing with the group *Chicago*.

CAROL SHIVE (violin) was born in Kansas and studied piano, voice, and violin. She has played with the Honolulu Symphony and the Honolulu Opera. She later joined John McLaughlin's *Mahavishnu Orchestra*. In 1978, Miss Shive participated in the world tour with Chick Corea. In addition to performing and making recordings, Miss Shive gives private instruction in violin and piano.

CHARLES VEAL (violin) is active in the Los Angeles studios, recording with such artists as Chick Corea, *Earth, Wind and Fire*, Linda Ronstadt, and *The Commodores*. His first album, entitled *Only the Best - Charles Veal*, will be released in August. Appearing with Veal on the album are Chick Corea, Joe Cocker, Harvey Mason, Cheryl Lynn, Stanley Clarke and Patrice Rushen.

DAVID CAMPBELL (viola) studied at the Manhattan School of Music and the Music Academy of the West. As a protege of William Primrose and a member of Stokowski's Carnegie Hall-based American Symphony, Campbell was well on his way to a successful career as a concert artist when he switched gears, moved to Los Angeles and began playing in a rock band and doing recording sessions. One of the first of these sessions was for Jackson Browne's first album; about that time, Campbell began playing with Carole King at concerts, followed by recording on her best-selling *Tapestry* album. Later Miss King asked Campbell to do some arrangements for a subsequent album; he has since arranged projects for Rita Coolidge, Paul Williams and Linda Ronstadt, among others and has also begun producing albums. Currently Campbell has been arranging for Eric Carmen, Leo Sayer, Diana Ross, Debby Boone, Eddie Rabbitt, Carole Bayer Sager and is producer/arranger with Chick Corea's *Artists International*.

DENNIS KARMAZYN (cello) began studying in his native California at the age of ten. He has been a student of such noted teachers as Gabor Rejto, Edgar Lustgarten and Gregor Piatigorsky. Karmazyn recently made a successful New York recital debut at Lincoln Center and recorded his first solo album.



1980 HOLLYWOOD BOWL JAZZ AT THE BOWL

Ernest Fleischmann,
General Director



Wednesday, July 30, 8:00

BLESS THE BIRD—

A TRIBUTE TO CHARLIE PARKER

Charlie Parker, one of the great pioneers of jazz, receives a Bowl tribute from friends and disciples. **Ray Brown**, host. Featuring **Gerry Mulligan**, **Betty Carter**, **Roy Haynes**, **Walter Bishop**, **Vi Redd**, the **LA Four** (Laurindo Almeida, Ray Brown, Jeff Hamilton, Bud Shank) and **Super Sax**.



Wednesday, August 13, 8:00

THE GREAT SINGERS!

Mel Tormé and Carmen McRae—

headline an evening dedicated to the songs of Ira and George Gershwin, Cole Porter, Harold Arlen, Johnny Mercer, Duke Ellington, Henry Mancini and Alan and Marilyn Bergman. Also Starring: **Joe Williams** and **John W. Bubbles**, backed by the great sound of **Nat Pierce and Frankie Capp's Juggernaut Band**.



Wednesday, August 27, 8:00

Dave Brubeck, Bill Evans and George Shearing.

An unforgettable experience with three of the all-time great virtuosos of the jazz keyboard—the **Dave Brubeck Quartet**, the **Bill Evans Trio** and the **George Shearing Duo** featuring Brian Torff.



Wednesday, September 10, 8:00

BLUES GREATS:

B.B. King, Muddy Waters, Big Joe Turner, Big Mama Thornton and Trio and Lloyd Glenn in a special blues salute to the opening of the Los Angeles Bicentennial.

Credit card phone orders (213) 460-BOWL (Mon.-Sat. 10-5, Sun. 12-5).

Tickets also available at the Bowl Box Office (2301 N. Highland) and Mutual Ticket Agencies. Park & Ride Express Bus \$1.50 roundtrip, free parking. **Group sales** call Dorothy Romanik (213) 851-7866. Information (213) 87-MUSIC